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Boys and Dancing

Aubrey B. Haines

As the song states: "It Takes Two To Tango." Certainly then, dancing is equally a masculine activity. To discover why dancing is playing an ever important part in the social life of today's boys and tomorrow's men, read this interesting article.

Occasionally a mother of boys finds one of her hardest tasks to be that of persuading her male offspring to attend dancing school. Not to become a professional ballet or tap dancer, but to attend dance school long enough to take a few ballroom lessons. There are many reasons why a boy might wish to learn ballroom dancing. The strongest reason is that if he fails to learn to dance, he may regret it in later life.

A woman dancing teacher says that in her lifetime she has taught many men the technics of ballroom dancing. "Almost all the men *I* taught," she recalls, "have suffered for not having learned to dance much earlier in life. Among them were men whose wives had resorted to dancing with younger men, because their husbands failed to prove fun as dancers. Others were men whose business would probably have been far more successful if they had been equally able socially. Incredible as it may sound, at least two of my men students had never married because they couldn't dance. Too self-conscious, they had purposely avoided many social affairs. As a result they finally lost their girl to some man who was unafraid to go after her. I know of one studio that has taught men to dance who were sent to them by ministers and psychiatrists."

It is well for a man, timid socially because he does not know how to dance, to confront his problem early in life. He may be even more fortunate if he can afford the five dollars or more that a private dance lesson costs. "As I look back upon my problem now," says one of these men, "I can see how simple and inexpensive it would have been if I had gone to dancing school while still in my teens."

Occasionally one encounters a ten- or eleven-year-old boy who insists upon taking dancing lessons. A neighborhood studio in a large American city used to have a pupil eight years old who gave professional dancing exhibitions. But he and other boys that young are exceptions rather than the rule. The average eleven-year-old boy is not yet ready for dance lessons because he still "hates" girls.

A boy must usually have undergone the introduction to manhood before he is ready for dancing school. By the time he reaches thirteen or fourteen years of age, he finds that the girls he used to hate have suddenly become attractive. When the social impulse strikes him, he is ready to learn ballroom dancing. Considering the youth emotionally and psychologically regarding his reaction to the opposite sex, his attitude can be made or impaired by his ability to dance.

Even though a boy may reach the age when ballroom dancing comes easily, he is not necessarily prepared to accept such training. "Such recreation is for sissies," he is likely to say. Or he may propose that "it isn't done in my gang." He may even persuade his parents that he already knows, having picked it up from some girl- or boy-friend.

His parents may agree that dancing is not for their son until they begin to analyze the reasons why he ought to learn to dance. Sometimes a father can be a deterrent to his son's dance lessons. "I spent several hundred dollars to teach that boy how to play the trumpet," he may say, "but what good did it do? Now he no longer touches the instrument. If he took up dancing, the result would be the same."

With the son's and the father's arguments against taking up dancing, a mother might be inclined to give up pursuing the subject any further. But the youth's eventual poise and ability to mix with many kinds of persons is the point at stake.

By the time a youth has reached his late teens, he finds that dancing is such an important part of his social and romantic life that he has practically forgotten he once detested it. A few years before, he might have protested: "Why should I attend dance school? Spud Rogers doesn't, and he's the most popular football player in school."

Within a few years, however, Spud Rogers will not be judged for his ability to have crashed a football line and made a touchdown. What will count then will be his ability to feel socially at ease among many kinds of persons.

At times it may be as difficult to persuade some boys to learn tap dancing as it is ballroom dancing. "I once taught a Princeton halfback how to tapdance," says a dance teacher. "Having watched some other men do it, he wished that he could tap-dance, too, and though he was quite muscle-bound, he loved to tap-dance. 'I'd have taken lessons long before this,' he finally confided to me, 'but I was afraid of what some of the guys might say.' Apparently it had not occurred to him that perhaps they, too, scoffed at tap dancing because of fear of his disapproval of it."

Two fundamental fears cause boys to hesitate to learn to dance. They fear it is "sissy," and they dread what others might say. Psy-

chologists tell us that one of the greatest motivations in life is *fear of social disapproval.* If most men do not take up dancing, then Joe must not, for he must be a carbon copy of his buddies. If dancing seems effeminate to a few, it must be because for years it has been associated almost altogether with women and girls. Most girls learn how to dance; many men do not. Hence dancing seems effeminate.

When Ted Shawn in the 1930's assembled a group of male dancers to tour America, giving ballet performances, he found the prejudice against men dancers was tremendous. No manager would seek bookings for the group. It took several years before the public would turn out and support them with full houses. Yet each dancer was a veritable college athlete in his own right.

By the same token Phil Jones, who has an enrollment of 2,000 pupils in Stamford, Connecticut, learned early as a dance teacher the stigma of effeminacy that boys attach to dancing. "At first there were only a few boys in my classes," he recalls. "Those who came did so only to sit in the balcony and look scornfully at the few boys who danced with girls.

"It occurred to me at once that something must be done if these girls were to have male partners. One night I made a brief talk for the benefit of the boys in the balcony. I told them that many fellows think a boy is a sissy for going to dancing school. However, I doubted it, for it takes much greater courage for a boy to walk across the floor and ask a girl to dance than it does to sit around and belittle a boy who does so.

"What does a player need on the football field, or baseball diamond? The nerve and experience that he gets on the ballroom floor! I showed them how a given step is like a pivot in basketball and how jitterbug is like a broken-field run in football. Gradually the upstairs group of boys began to come down to classes. But boys must be persuaded that dancing is manly, or they do not wish to take it up."

Of course, dancing is anything but sissy. Tony De Marco, a famous ballroom dancer, says, "I consider myself an athlete rather than a theatrical performer." He places Paul Draper, Gene Kelly, Fred Astaire, and other tap dancers in the same category. "Keeping in condition to dance regularly takes as much physical training as Sugar Ray Robinson requires preparing for a fight or as Jackie Robinson needs for baseball," he says.

A noted dancing school has a heavy holiday enrollment of Annapolis and West Point cadets. Every dance school of any size has taught many athletes, Army officers, policemen, and prize fighters.

Male dance teachers themselves are as manly as their most masculine students. Dozens of instructors throughout America were combat pilots during World War II. The finest teacher at one studio, a former glider pilot, holds a national swimming championship, while another instructor is also a national skating champion.

Sometimes a mother is willing to go to extremes in getting her son to attend dance classes. Several years ago a woman resolved that her son should take lessons only to find that the boy refused on the ground that "the other guys don't." Realizing that the urge to con-

formity could be turned into positive action, the mother arranged with several other mothers for a series of party-lessons at their nearby clubhouse led by a competent dance instructor.

"By the time the series was over," the mother reports, "the boys had had so much enjoyment that they asked for more. No longer did they look upon dancing as effeminate. Furthermore, they'd learned how to ask a girl for a dance, how to go through a receiving line, and how to cut in. Their posture and manners had improved, and—equally important—they'd learned to dance."

It is unwise for a parent to look upon a son's refusal to take up dancing as "willful disobedience." There is a reason for everything, including not being attracted to dancing. Looking deeper into the matter, one discovers that almost every young dance student is frightened. Not only is he unsure of himself while dancing; he is afraid that somehow he might commit a *faux pas*. This would make him stand out among the others as awkward and unsophisticated, and such a picture of himself no boy can stand.

Older persons may take to individuality, but youths do not tend to be individualistic. They have an idea as to what is and what is not acceptable, and they refuse to go against the crowd. Hence a good dance teacher begins by teaching the boy how to act acceptably in order to instill within him a deep feeling of confidence. Dance steps come later.

Where should the boy sit? how ask a girl for a dance? and how escort her to her chair? By learning how to perform each movement properly, he feels himself capable of acting acceptably.

Now the instructor is ready to take up dancing. Beginning with the fox trot, he works his way into the waltz, the rhumba, the swing, and the samba. If a youth does not seem interested at first in Latin-American dances, such as the tango, he should be given time.

After considerable tolerance and realizing that boys must be led to accept dancing as normal activity, the teacher is well on his way to success. A little encouragement goes a long way, too. The in-

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structor who can say with sincerity so that his students take him seriously: "You're doing fine. Keep coming," or "We're always glad to have you come," or "You learn quickly" is on his road to successful, effective teaching.

If at first a youth should seem unco-operative, he can be intrigued if shown that dancing is another kind of athletics. "When I first took up ballroom dancing," says a professional boxer, "I soon discovered that my boxing footwork aided me to learn dancing quickly. And, conversely, dancing helped my footwork."

Some studios recommend private lessons for the beginner, while others claim that a boy's first lessons should be in a group. The problem can perhaps be argued with equal validity from both angles. It is true that a boy can learn more from a few hours of private lessons than from many hours in a class. However, in a group he feels far less conspicuous and learns to dance not alone with his teacher but with many types of girls whose abilities to dance vary.

The end of dance training is to give a youth some degree of poise, confidence, and acceptance in a group. To be sure, he cannot learn all this at dancing school alone, but much of the groundwork can be laid there.

Boys who can dance do not dislike parties because they feel out of place. On the contrary, they can act acceptably, for their dance training has taught them much about poise and etiquette, and the social graces.

"How Strange"

"This," said the young man, "is the avant-garde of all the arts in one hall." He was standing in the lobby of Manhattan's off-Broadway Phoenix Theater, surrounded by an intermission crowd of beards, ponytails and beatminks. The occasion: an evening of modern dance presented by the most consistently daring experimenter in the field—Dancer-Choreographer Merce Cunningham.

Since he left the Martha Graham company 14 years ago, Merce Cunningham has pursued a labyrinthine path extravagantly admired by his followers but often bewilderingly obscure to uninitiated spectators. In Cunningham's world, disembodied arms may project from behind curtains to serve as coat racks, the dancers may suddenly suspend all motion to stand fiercely washing their hands, the hero, dressed in a multi-colored coat, may roll about grunting like a pig or baying like a hound.

Motion & Stillness. On last week's program the two principal pieces, both choreographed by Cunningham, were *Summerspace* and *Antic Meet,* set to music by two modernists—Morton Feldman, 35, and John Cage, 47. The first, described as "a lyric dance," was an impressionistic work evoking the shimmering heat of summer, the play of light and shade. It was danced before a pointillistic backdrop of blue and green, and the dancers wore similarly dappled costumes (the spots were sprayed on with a paint gun), which permitted them to disappear into and emerge from the scenery as if they were passing through a wall. Throughout, various members of the company wandered haphazardly on and off stage, paying little apparent attention to what the others were doing. They were all concerned, explains Cunningham, "with moving and being still."

Antic Meet, set to squeaking, creaking, honking music conducted by Composer Cage himself, was mostly satirical—a spoof of social conventions, sports, the modern dance itself. At one point Cunningham pulled on and off a multisleeved sweater in a pointed jab at Martha Graham's fondness for dressing and undressing while dancing. At another he appeared in white coveralls and went through a marvelously loose-limbed parody of vaudeville-style dancing, with broad suggestions of Fred Astaire. The piece contained few outright ballet laughs, but it was distinguished by the clean, sculptural style that is the mark of Cunningham's best work.

Richard Rutledge
MERCE CUNNINGHAM IN "ANTIC MEET"
Paint guns for lyricism.

Bus & Symbols. Choreographer Cunningham, 38, learned his first fancy steps from an oldtime vaudeville performer who taught him a sailor's hornpipe in a special soft-shoe version. That was back home in Centralia, Wash., where Cunningham grew up, the son of a country lawyer. In those days he used to tap-dance at the local Grange Hall, eventually graduated to a summer session at California's Mills College, where he met Martha Graham and agreed to join her company. In the Graham years he danced

FOKINE TO BE BOSTON UNIVERSITY GUEST SPEAKER

Vitale Fokine will be a guest instructor of ballet during the forthcoming spring semester at the Boston University Arts Center in the School of Fine and Applied Arts, according to an announcement by Esther Brooks of Cambridge, Mass., director of the ballet department.

Fokine will commute from New York City to teach six ballet classes a week at the Arts Center. Vitale Fokine is the son of the late Michael Fokine, renowned ballet master and choreographer, and Vera Fokine the Russian ballerina.

Fokine will instruct Monday and Tuesday classes for intermediate and advanced ballet students — enrollment by audition only. The classes will include a special men's class, and classes in variations and adagio.

Vitale Fokine was trained by his father, and at the age of sixteen, he performed as a leading dancer in Europe, South America and United States. He later joined his father at the Michael Fokine Ballet School and helped train many of today's great dancers. When his father returned to Europe Vitale formed the Fokine Ballet Company in New York and toured America with Andre Eglevsky, Rosella Hightower, Nora Kaye, Eugene Loring and Jerome Robbins. In 1950 he became director of the Theatre d'Art de Paris. In 1959 Fokine returned to the United States to assist the Little, Brown and Company in the publicaton of his father's memoirs.

In addition to his classes there are six graded divisions comprising a total of 32 ballet classes a week, from elementary through advanced, at the Arts Center's school of ballet.

Mrs. Brooks commented that "Mr. Fokine's appointment is another major step in the development of a professonal ballet department at the University."

The Arts Center is an integral part of the School of Fine and Applied Arts at Boston University. The Center offers programs of instruction in music, art and theatre as well as in dance. Other activities include an extensive research program, and administration of the Arts Center Opera Company and the Greater Boston Youth Symphony Orchestra.

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male leads in such works as *Letter to the World* and *Appalachian Spring* and was the Christ figure in *El Penitente*. He now runs his own school in Manhattan, makes occasional tours in a Volkswagen bus with his small dance company (four girls and one man), plus Composer Cage and Pianist David Tudor.

Cunningham professes to be utterly bewildered by complaints that his work is obscurely symbolic. "Symbols," says he, "don't interest me. You see a chair strapped on my back. Can't we just say, 'How strange'?"

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TIME, FEBRUARY 29, 1960

the DANCE in NEW YORK

a series of reviews

by Bill Hooks

THE NEW YORK CITY BALLET COMPANY
WINTER SEASON—1959-1960
The New York City Center of Music and Drama

The New York City Ballet has just completed a highly successful three-part winter season at its home base, the City Center.

The pre-Christmas season contained no novelties as far as repertory was concerned but did bring forth new personalities and some interesting re-casting of roles. The addition of Erik Bruhn to the roster of male soloists proved the outstanding personality feature of the company this season. Among the ballerinas the return of Maria Tallchief, after a maternity leave of absence, was a welcomed event. Violetta Verdy was seen in a variety of role changes, the most interesting being her portrayal of Medea in the ballet by the same name. Another surprising piece of casting—and a highly successful one—was that of Patricia Wilde as Odette in **Swan Lake.** She brought to the role a gentle and lyric versatility which proved just the reverse of her usual athletic and driving style. The entire repertory appeared polished and fresh

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and the corps de ballet looked especially well rehearsed.

The Christmas season proper was given over to **The Nutcracker.** This full length Balanchine setting has proved a holiday treat since its premier several years ago. As usual the houses were packed with youthful balletomanes; and it would appear that **The Nutcracker** has settled into something of a permanent Christmas tradition.

The third part of the season brought forth two novelties —a re-staging by John Taras of Balanchine's **The Night Shadow** and a rather unusual full evening called **PanAmerica.**

The Night Shadow was hardly a major Balanchine creation a decade ago when it was first done for Ballet Russe de Monte Carlo; it is even less so in the Taras re-staging today. This production had two notable aspects, beautiful costumes, and a lovely **pas de deux** for Allegra Kent and Erik Bruhn. Miss Kent gave a touching performance as the Sleepwalker and Mr. Bruhn was well cast in the role of the Poet; but the whole affair was dreadfully dated and much too long to be salvaged by a handsome physical production and a rather unique **pas de deux.**

The **PanAmerica** program presented a full evening of new works with scores by Latin American composers. Five choreographers, Gloria Contreras, George Balanchine, Francisco Moncion, John Taras, and Jacques D'Amboise, showed eight new works. From this long evening of premiers, a few exciting and original moments arose. The only work which proved an unqualified success was Balanchine's **pas de deux** for Patricia Wilde and Erik Bruhn to **Preludios Para Percusion,** by the Columbian composer Luis Escobar. It was a brilliant and unique approach to the old classic design of the **pas de deux.** The dance seemed almost to explode with some brooding essence of primitive ritual and hidden mystery. It was strongly flavored with Incan styling which seemed no mere overlay but inherent within the choreographic style. Miss Wilde and Mr. Bruhn gave the work the kind of performance which brought the house to its feet with bravos. There is something new under the sun—even within the rigid framework of the classic **pas de deux!**

In the other two group works by Balanchine only sections here and there seemed successful. There was a marvelous trio for Diana Adams, Nicholas Magallanes, and Francisco Moncion in **Sinfonica,** but the work was otherwise undistinguished. The same was true of **Danzas Sinfonicas,** the second group work by Balanchine, in that the choreographic settings for the corps de ballet were banal and even trivial; but a duet for Maria Tallchief and Conrad Ludlow stood out with remarkable beauty and brilliance.

Variaciones Concertantes, by John Taras, provided a vehicle for some spectacular air work by dancer, Edward Villela; but had little else to offer in sustaining itself as a full-fledged ballet. The two works by Gloria Contreras were only adequate

Maggie Newman in a Paul Taylor concert. —Jay Maisel

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on a workshop level. Their principal merit was in having a first rate company perform them. Jacques D'Amboise offered a nightmarish "dream ballet" which on the negative side of the ledger showed his immaturity as a choreographer, but on the positive side, his desire to experiment and branch out in choreographic seeking. While he did not succeed in any sense to produce a passable ballet, he did exhibit a probing approach which may well become rewarding as he masters the craft of choreography. Francisco Moncion's **Choros No. 7** had as its prime attraction the performance of Violetta Verdy. Moncion attempted a distinct style and mood but succeeded only in brief moments during the duet between Verdy and Roy Tobias.

The entire evening was handsomely costumed in a flood of brilliant colors rarely seen in the City Center Ballet repertory. A clever and re-arrangement of bamboo poles provided an ever intriguing background for the various works.

Richard Seymour

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San Francisco Ballet Company had a smash opening February 12 at the Alcazar Theatre when they inaugurated their current nine-week Ballet Jubilant Season with a Gala Celebrity Performance. The $25-seat, formal dress program was culminated by an after-performance champagne party onstage. The distinguished audience included press, ballet names, civic dignitaries and many of the city's top social names. Maria Tallchief and Jacques d'Amboise of the New York City Ballet were the guest artists for the glamorous evening.

Lew Christensen's excellent new work, "**Sinfonia,**" opened the program with a fine display of the kind of dancing that has won world-wide acclaim for the company. Fiona Fuerstner led the dancers in the opening movement of the four-movement piece with brilliant, virtuoso handling of some finely detailed choreography that called for sharp-witted, rapid and precise execution. The insouciant charm and attractive physical presence of Sally Bailey was perfectly suited to the bubbling choreographic and musical qualities of the second movement. Jocelyn Vollmar and Richard Carter were the

featured soloists in a supremely beautiful slow movement that was amazingly rich in fine lyric choreographic ideas. Christensen has developed in this section some pervasive, deeply emotional moods from a disarmingly simple and creatively original classic basis. That he can do so much in so varied a manner and still remain within the framework of strict classical ballet technique is one of the indications of Christensen's greatness as a choreographer. In the finale, the piece is brought to a well-formed closing statement and summation of the total ballet's theme.

The beautiful **"Danses Concertantes"** to Stravinsky's infectious score by that name was the second offering of the evening. Tony Duquette's design for this pithy, sophisticated work is visual enchantment the like of which one rarely has the pleasure of seeing in ballet nowadays. Perhaps the best way to describe the superbly integrated artwork that is "Danses Concertantes" would be to say that it is joyfully, exquisitely and consummately—**civilized.** It is a work that could have only been created by human beings — albeit geniuses of the species—and it is fit for the gods.

Once more Christensen has created a ballet that has its roots in solid ground and which springs forth from its musical basis with boldly conceived and brilliantly creative dance ideas. Such completely organic dance composition immediately finds a receptive disposition on the part of the viewer. Christensen has such sure mastery of his technique that he can forget a large percentage of the problems that trouble most other choreographers and concentrate on the creative act. Hence, his composition comes out pure, well-defined and extremely stimulating and enjoyable. His choreography has the enchanting, facile quality of a piece of music by Mozart,

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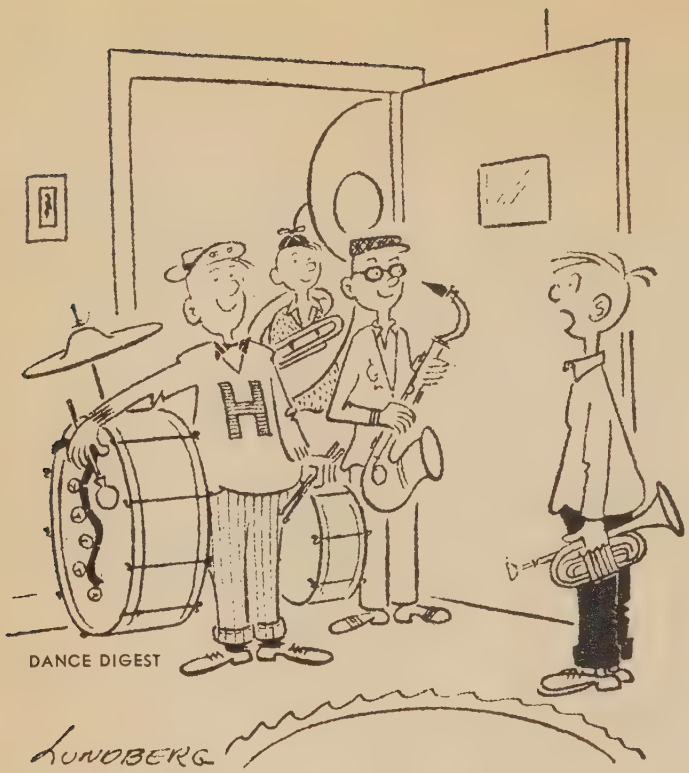

'Remember fellows, we've got to be careful not to wake Dad.'

or a prose-piece of Thurber's. In "Danses Concertantes" dancing, decor, music, costuming and choreography are all blended evenly into a crisp, well-paced and totally handsome production that is the art of ballet at its most rewarding.

The numerous soloists featured in the production are all good. Particularly outstanding are Jocelyn Vollmar and Richard Carter in their tender variation which is filled to the brim with inventive choreography. As pretty and feminine as can be, Miss Vollmar, with the attentive help of her partner, Carter, goes through some of the most exquisite steps and attitudes that have ever been devised for a female dancer. The participation of the male dancer in this pas de deux is particularly admirable and classic in conception. Sally Bailey and Kent Stowell make a handsome ballet couple. Their variation is one of quick, nimble humor with an open quality to the athletic, airy steps they execute with so much aplomb. Sue Loyd, Roderick Drew, Fiona Fuerstner, Michael Smuin, Julien Herrin and Virginia Johnson took other soloist roles.

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The exciting "Sylvia Pas de Deux" of Balanchine featured Tallchief and d'Amboise in a dashing display of speed, physical agility and grand style. D'Amboise has improved tremendously—he's also grown a bit—since his last appearance in San Francisco some five seasons ago with the New York City Ballet. He executed thrilling, well-controlled jetes pirouettes saute and other such broad movements with confidence and obvious ease and completed most of his powerful executions with surprising cleanness and grace for a man of his size. Maria Tallchief re-emphasized the fact that she is one of the most technically brilliant ballerinas extant. She took her pirouettes at a fast clip, remained spectacularly set on one point unsupported, as only she and Fonteyn can do, until voluntarily lowering herself and in general made each separate step flow with her polished and professional knack for legato phrasing. The audience loved their exhibition.

Lew Christensen's "Caprice," a light, warm ballet of angel-food consistency to music of Von Suppe closed the program. Michael Smuin, Eugenia Van Horn, Janet Sassoon and Richard Carter were responsible for the main dancing assignments. Smuin's gasp-making elevation, good taste and intelligent attack in whatever he does make his dancing efforts stand-out. The piece has decor and costumes designed by the gifted Duquette who seems to realize that he is designing for grown-ups. His ideas are intriguing, peculiar, brilliantly colorful and **never** boring. He and Christensen make a perfect team and the company is fortunate in having found him. The Ballet Jubilant Season continues on Fridays and Saturdays to May 7, except for a four-week interruption March 20 to April 21.

• The Spanish dance company of Roberto Ximenez and Manolo Vargas had a one-night stand at the Opera House January 15 and proved to be one of the best such attractions to play this area in many seasons. The dancers of this company take their work seriously and do not go in for the wild gesticulations and non-Spanish misinterpretation as served up by other less artistically motivated touring companies. Ximenez specializes in technically substantial zapateado that is a pleasure to watch. He dances with his whole body, not with just his face. He is not a sound effects man who, as Danny Kaye would put it, is mad at the floor. His business is rhythm, music and dance, and he is an artist at it. Vargas seems to handle most of the company's lead partnering and "mood" solos. He also shows control in his interpretations and realizes the dramatic value of subtleness. A dramatic piece with Ximenez, Varga and Maria Alba in the three roles was the most successful job of choreographing and staging an original, modern work in a Spanish idiom that I have seen a Spanish company do in a long while. Usually we are given one or two in this genre on each program offered by a Spanish troupe

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and they are almost always the worst effort of the evening. This tragic ballet was excellently done and it communicated real excitement, compassion and dramatic impact. This was the company's first visit to San Francisco and a return engagement will be looked forward to.

• Another very appealing Spanish flamenco dancer currently performing here is Ernest Hernandez who is the featured dancer at the Las Cuevas Room of the Old Spaghetti Factory Cafe. Hernandez has a powerfully direct and wonderfully honest approach to his art which he obviously takes seriously. Unlike most young flamenco artists who are still developing and have somewhat limited or faulty technique, Hernandez is not **afraid** to dance and is unegotistic enough

to give his audience all he can rather than waiting to make sure he always looks good, holding back, making no serious mistakes and consequently, not dancing. So he dances—and gives his weaknesses away by doing so—and is wonderful and exciting to watch. He has the rare ability to create atmosphere and tension while motionless or, indeed, while sitting down. His grasp of technique is better than most young dancers and his idea of what Spanish dance is seems about right. He has an ideal physiognomy for flamenco and whatever emotions he musters are freely, generously given and are pure. Any young Spanish dancer could do worse than to watch Hernandez graciously make his mistakes, and dance for his audience. Dave Jones and Fred Mejia provide effective guitar accompaniment, and Jones is a strangely appealing singer. All in all the Las Cuevas Room show is most satisfying.

Ballet Russe de Monte Carlo came into town in unusually healthy condition for five performances at the Opera House January 29-31. Alicia Alonso and Igor Yousekevitch, making their first appearance here in four seasons, were the big drawing card. The opening night "Giselle" was better than usual Ballet Russe fare overall, but not up to expectations. Alonso was superb in her second act dancing and Yousekevitch was as usual the incomparable partner and figure on-stage although his dancing was rather uncertain. A big surprise of the visit was a surprisingly good performance of "Ballet Imperial." Nina Novak did the best dancing in this piece that she has done since 1954-55. The Gaite Parisienne was also the best production of this work by the company in quite some time.

Daniel Nagrin had a performance at the University of California on February 9 and another at San Francisco State College February 18. The dancer conducted some classes at Welland Lathrop's School while in the area . . . Chinin de Triana and his dancer wife Loreta Garcia will appear at the Alcazar Theatre on March 13 in a flamenco program presented by Spencer Barefoot . . . Geoffry Holder appeared at the Hungry I nite club in early February.

Beginning

a series of installments
from
Nico Charisse's book titled:
BALLET for TODAY

AUTHOR'S NOTE

This book is meant for those who understand ballet techniques in the true classical form. It was written in answer to requests for notes on my work from teachers I have taught throughout the country. We will not spend time on explanation of positions, steps or terminology. Our concern here is with a wealth of little discoveries often referred to as "professional secrets," acquired in a lifetime in show business, and practical experience in studying, performing, teaching, directing — plus lessons by observation of some great dancers of our time. From these experiences and the personalities listed below was gathered the knowledge I now pass on to you:

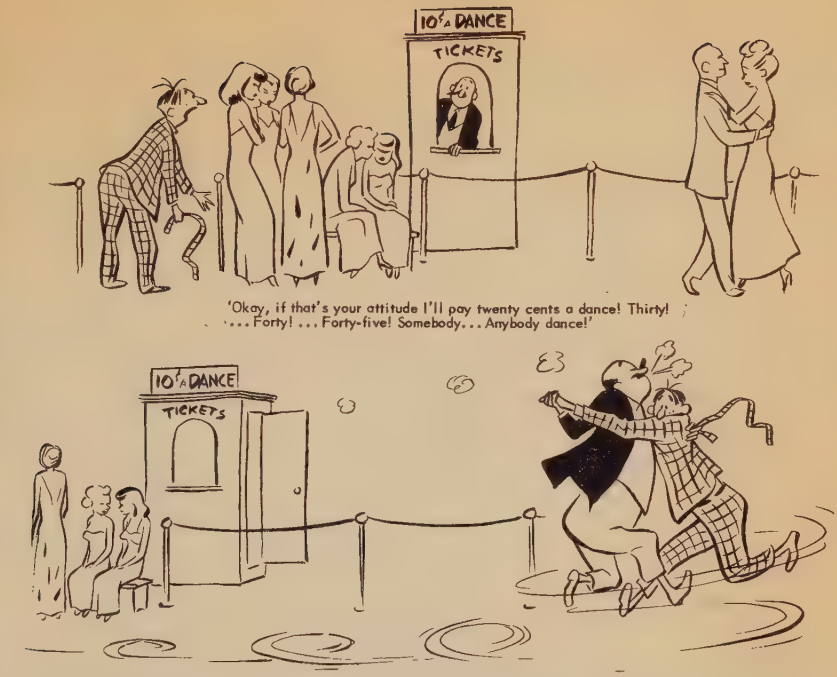
The dramatic deport of the head and shoulders of Isadora Duncan; the plastique quality and symbolic creations of Madame Charisse, my mother (also borrowed from the perfect Grecian art); the brilliance and cleverness of Gene Kelly's dancing, and the fluidity and expressive rhythms woven to perfect phrasing in Fred Astaire's work; the rich mise en scene and character work of Adolph Bolm (my favorite ballet master toward whom

I feel a deep gratitude); Jack Cole's dynamic work and meaningful precision; the far-reaching, deep and intellectual approach to dance, and superb technique of Carmelita Marracci.

There is a reason why the above-mentioned artists, and others, have come out of the ranks to reach the top in their fields. As students they were in classes with others, taught the same methods by the same teachers as their classmates. Each proclaimed his individuality of self-expression coupled with such specific qualities as greater elevation, more fluidity of movement, better interpretation of musical tones and undulations, and dramatic eloquence of gesture. The formulas for these achievements are omitted wrongfully from the classroom. This book is presented to the teacher, student, and the professional, with due apologies to those who already know, and for the fact that throughout you will find beliefs that point to the obvious. In the pages that follow we will often depart from the Gospel of ballet. This is not from lack of respect of tradition but because ballet, as other arts and sciences, must yield to progress if it is to flourish.

INSIDE AND OUTSIDE POSITIONS

Experienced dancers evolve style and brilliance by supplementing academic techniques. To assist the novice in reaching this point earlier, I have added an inside and outside arm position to each of the standard five. Through the use of these inside and outside alternates a gesture or pose with the arms becomes part of a whole rather than a basic arm position. Though in my classes we call these "arm positions," they really belong to the whole body. The inside and outside variations are the result of the body bending to one side or the other.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When the right foot is in front, a curve to the right through the body denotes an outside position. With the right foot in front, the body curves to the left for an inside position. In addition to the effect gained in breadth by going from an inside third to a straight third to an outside third, we have a greater scope vertically as inside positions have a downward arc while outside positions have an upward swing. Here the movement and placement of the head must be recognized as the most important element toward the effectiveness of the arm positions. The subdued lines of an inside position would lose much in intended softness if the head were not in harmony with the general mood of the position.

The positions shown on the next page are in basic form. They can be modified by, let us say, a *croisé* front with the legs, a third inside with the arms and the head swinging toward the outside.

Zita Torres

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Danny Hoctor to teach for Dance Caravan.

Those who prefer French terms may refer to them as "*en dedans*" for inside and "*en dehors*" for outside.

The column shown on the left, from top to bottom, shows the inside positions. The center column is devoted to the standard arm positions. Outside positions are shown at right.

Our Readers Write

Dear Editor:

I recently returned from England with my partner, Bernice Tremayne, after two months of intensive training in the English style of Ballroom Dancing. I am pleased to report that after the wonderful instruction and coaching received from Alex Moore and Elizabeth Romaine in Mr. Moore's school at Kingston on Thames, I passed my exams Highly Commended.

During our stay in England Bernice and I put on several Latin American exhibitions and of course the favorite there, as here in the United States is the Cha Cha Cha. The dance public simply has gone overboard to learn it. The Latin dances are being played far more now than when I was there some 6 years ago. The English are, however, far behind on their Latin, generally speaking, and the shows we put on were so well received that we were invited to Germany to compete in the Latin branch of a particular ballroom competition. If we had not been quite so keen on training we most certainly would have accepted, but my examination came first.

Dance Digest readers might like to know that in the Juvenile Ballroom the Europeans excel in the different national and local contests. I witnessed a grand evening at the world-famous Palais de Danse at Hammersmith, London, and saw some 40 junior couples take the floor in a 4-dance competition, namely Waltz, Slow Foxtrot, Quickstep and Tango. To see couples at the ripe old age of twelve doing all the latest variations and dressed as immaculate as their adult counterparts was a sight I shall never forget. My partner was so thrilled at the event, she almost fell off her chair.

Another interesting point is the fact that "chain" dance studios have arrived in Great Britain in no uncertain manner. Victor Silvester, the popular strict tempo ballroom orchestra leader and onetime world champion ballroom dancer, now has 20 schools to his credit, nothing like the number here in the United States, but then he has only been operating a little over a year, and every school, to this day, has been a complete success. Then there is another "chain" known as the Court Schools. Courtney Castle, the owner, has been in the big business many years longer, and I think he has the better number in 50 studios. There are, of course, hundreds of very successful independent schools and these are where the majority of the dancers learn and take their advanced lessons.

To wind up this letter, I would like to add that being a qualified professional dancer in England is to be one of a highly respected profession. Perhaps it is because of the required standards set for the teacher, not only dancewise but also the technique and the theory that is such a big part of the examinations. Their official board of ballroom is more interested in how good the teacher will make the pupil, and not quite so interested in how showy, and sometimes flashy, the teachers are themselves during the examinations.

It was a wonderful trip and we saw some outstanding dancing. Now I want to get back to the Dance Masters of America (Club 1) and give them the benefit of my training during our monthly meetings.

With very best wishes,
John March, B.A.T.D. H.C.
Director, Fred Astaire School
1336 5th St.,
Santa Monica, Calif.

(Continued on page 28.)

How the "American Ballet Theatre" Became an American Tradition in Just 20 Years.

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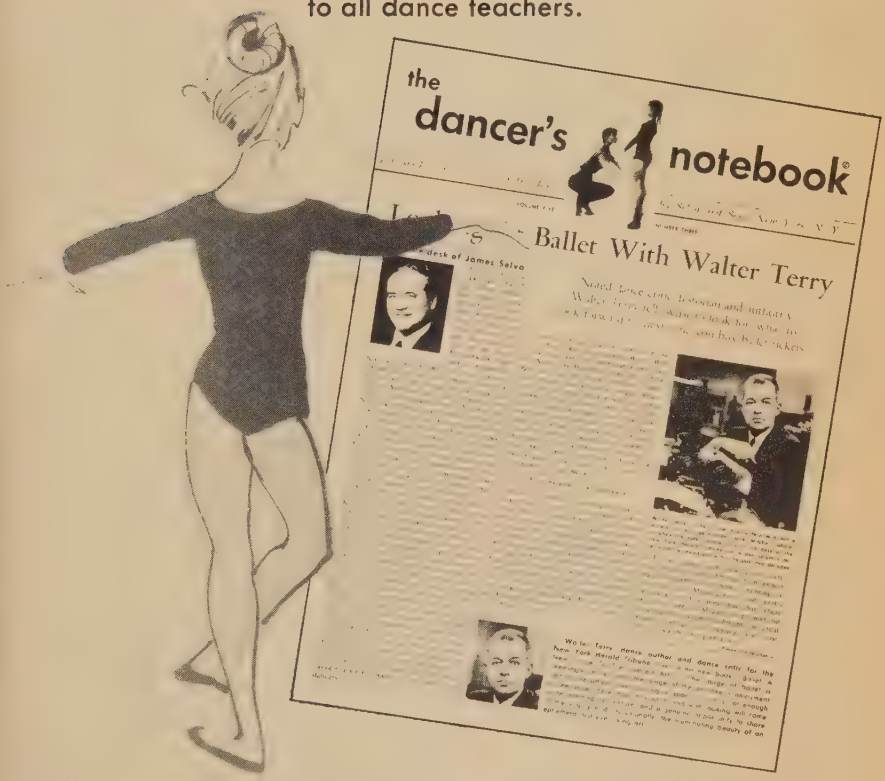

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Bernice Tremayne and John March

You have printed the English side of dancing. It would be most gracious of you to print our American views. After all, we are still living in America and I believe we should speak out.. Thank you.
Dear Editor:

In reply to John March's letter in the Feb. issue of Dance Digest.

Mr. March states "Why would Phil. Jones join societies to fight the acceptance of the English Style of dancing?"

May I ask Mr. March—Why the sponsors of English Dance Style and English Dance teachers, exclusively, of Los Angeles, Pasadena and vicinities, have their weekly meetings here in Southern California? Mr. March is criticising Mr. Phil Jones for the very thing he is guilty of I respect Mr Jones for his honesty. It seems the English observe every move and are waiting for an opportunity to rule Our ballrooms, dance teachers and the dancers here in the United States

Who, other than English, state their style improves our ballrooms? English style cannot be danced in ballrooms or anywhere unless both parties have taken *many, many* English lessons. Single men, who have taken English lessons, must dance the American style when they go "stag" to ballrooms simply because they cannot find partners who can follow the English lead. Both parties must take lessons together and from the same teacher. We Americans dance Counter-Clockwise in ballrooms and that pattern is not suitable to the English style—such as they teach.

The English style is not as popular as all English teachers and sponsors would have the public believe. There has been much bragging and boasting about English style which is untrue, I realize a worthless product needs much advertising to sell. Why do most of the English teachers work at two jobs if they are so busy teaching?

Recently on three different nights in waltz and foxtrot contests, at a public ballroom (not a club) all three 1st place winners were American style dancers. The judges of these contests *were not* American teachers who are favorable to the American style.

It is petty to mention this, but Mr. March, you have given the public a very *very dim view* of the American style of waltz and foxtrot.

It is *unfair* for any teacher of American style or English style to be a judge in any contest when they have pupils, acquaintances or former pupils participating.

Mr. March you would enjoy Our American style of dancing if you could forget these words—"You aren't dancing unless it is English."

Remember Mr. March you recently became an American citizen. We in the United States accept and combine steps and figures from all nations in dancing, not just English. Your future actions shall prove if you are a good citizen or merely living here for your own selfish

reasons.

The 1959 Harvest Moon winners, in New Work, took English lessons a short time but decided to discard all English, and used only American Roseland style of dancing. So—they won the Harvest Moon!

Yes, We Americans, who love Our American style of dancing are combining strength to protect and keep what we treasure. We don't like regimentation but prefer to be individuals, even in Our dancing styles.

I am sure Mr. March you have much to learn about our American dancing, so as a United States citizen wouldn't it be worth your effort to study here and accept Our customs, dancing etc?

Please don't try to force English on us.

We know the American free style of dancing will always be a preferred style of dancing in ballrooms, anywhere here in America.

Sincerely,

Penny Breen and George Ford

★ ★

Penny Breen and George Ford

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New York — The American Zionist Youth Council is sponsoring publication by Exposition Press of New York of an anthology of articles entitled "The Jewish Dance."

Illustrated by Ahron Gelles and compiled by dancer-teacher-choreographer Fred Berk, the book contains articles entitled "The Beginning of Jewish Dancing," by Benjamin Zemach, director of the drama-dance department of the University of Judaism in Los Angeles; "The Chassidic Dance," by Dvora Lapson, director of the Dance Education Department of the Jewish Education Committee of New York; "Israel Dances," by Ann Halprin, co-founder of a school of dance which has grown into the Halprin-Lathrop Foundation; "Treasure Out of Yemen," by Sara Levi-Tanai, founder and director of Inbal, and "Jewish Dance Activities in America," by Mr. Berk.

PACIFICA FESTIVAL

The Pacifica Festival of San Francisco will fill the Civic Auditorium with color and rhythm April 23 and 24.

Promenading to Western square dances starts at 7 p.m., Saturday, April 23, followed by international dancing at 8 p.m. Parading of the costumes of many lands continues on Sunday, April 24, from 1:30 to 5:30, a kolo hour from 6:30 to 7:30, and more folk, square and round dancing until 11 p.m.

Dance exhibitions will be presented several times throughout the program for everyone's watching pleasure.

The Pacifica Festival of San Francisco is sponsored by the Recreation and Park Department and presented by the San Francisco Council of Folk Dance Groups, hosts to the Folk Dance Federation of California-North.

CALL'S GRAND MEDAL BALL

Derrall and Chloe Call of Long Beach present their fifth annual Grand Medal Ball in Convention Hall of the Municipal Auditorium in Long Beach Saturday, April 30.

The event will open with a full production program promptly at 7:30 p.m. Those attending are cautioned to be in at the beginning so as not to miss any part of this outstanding affair.

Each of the previous balls has enjoyed a capacity audience of youths and adults with standing room only. More than two hundred of Call's teenage students will be awarded bronze and silver trophies in the presentation climax.

High spots preceding the trophy awards will be the processional and presentation of the royal court, and the king and queen elected by the total eleven thousand student enrollment; graceful Viennese waltz, and sparkling polka numbers by students and instructors; and some excellent exhibition teams performing individual dances.

General dancing begins at 9:00 p.m. and continues until 11:30. Manny Harmon and his orchestra, well-known for their fine program accompaniment and dance music will play throughout the evening.

For further information write: Call's Fine Arts Center, 3720 Long Beach Blvd., Long Beach, Calif.

★ ★

The following letter was sent to the Baker Dance Studios in Southern California and is one of several that were mailed to dance studios throughout California in an effort to find new dance talent for Moro-Landis Lines. The editors asked Mr. Baker what he thought brought about a shortage of competent dancers for such projects and he said in part:

"The shortage of dancers stems from the fact that more and more hours of home work are being assigned to teenagers. The burden is so great that many students have no time for dance lessons, practice, or rehearsals. And of course the foregoing are an absolute must for the development of any professional dancer. From the public school's last shakeup on curriculum things have gone from bad to worse. This, plus the fact there were little or no in-school study periods.

Gentlemen:

We are the Directors and Choreographers of the shows at the Sahara Hotel in Las Vegas. There is a shortage of beautiful dancers and showgirls in the theatrical world today. We have always had the highest reputation as far as having talented beautiful dancers. That is why we are contacting every dancing school in the country in hopes of forming one of the most outstanding groups.

We feel that it would be beneficial for the prestige of your school to have some of your students in this outstanding group. When a girl works professionally, she is always looked up to and admired by the younger students of the school. Publicity wise, it would be very good for your school.

The salary for the Sahara Hotel is $200 per week, which is very outstanding for girls starting in show business. The opening date of the new show is March 15. Rehearsals will start here in Los Angeles March 1. Transportation will be paid to Las Vegas from your city. The girls will be signed for an 8 week contract plus options.

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BLANKENSHIP GRAND BALL

Some 400 pre-teen and teen-age boys and girls will dance everything from the Waltz to the Cha Cha at the Blankenship Grand Ball to be held at the Richmond Municipal Auditorium, May 14, 8 to 12 p.m.

There will also be exhibitions by some of the west coast's topflight contest and exhibition dancers. For everyone there will be three solid hours of dancing to Joe Pallotta's 12-piece orchestra. For further information write: Gladys Blankenship, 700 Arlington Ave., Berkeley 7, Calif. (See index page for ad in this issue.)

★ ★

ENTERTAINMENT NEWS:

Three popular American Style dance teams were selected to appear in one of the big social events of the year. The Pasadena Chapter of the S.P.E.B.S.Q.S.A. Inc. presents the Thirteenth Annual Harmony Festival at the Pasadena Civic Auditorium March 18th, 19th, 1960. Theme "The Haunted House" of the "Barber Shop Quartet Show." Starring Jerri and Art Baker, stars of radio, T.V. and motion pictures. The three dance teams, George Ford and Penny Breen, Herman and Florence Shoultons, Mort and Lucille Margolesco, in their colorful gowns, white tie and tails, will be featured in the spectacular grand final number, dancing an old fashioned Viennese Waltz. The unique part of final number is the couples on the stage will be dancing to the combined harmony of sixty of the top quartet groups in the nation, singing the old time favorite "After the Ball Is Over."

★ ★

CECCHETTI COUNCIL OF AMERICA

The officers for the Cecchetti Council of America for 1960 are as follows:

President, Marjorie Hassard, Detroit; Past President, Virgiline Simmons, Lansing; 1st Vice President, Theodore Smith, Detroit; 2nd Vice President, Leona Lucas, Dearborn; 3rd Vice President, Jack Bickle, Windsor, Ontario; Treasurer, Sylvia Hamer, Ann Arbor; Corresponding Secretary, Jane Garyl Miller, Ann Arbor; Recording Secretary, Enid Ricardesu, Detroit; Registrar, Virgiline Simmons, Lansing; Librarian, Chula Morrow, Detroit.

Western Michigan Representive, Phyllis Peterson Thorn; West Coast Representative, Olga Fricker; Membership Chairman, Leona Lucas; Principal, Gertrude Edwards Jory; General Board Chairman, Mary Ellen Cooper; Junior Branch Chairman, Betty Bendyk.

On March 6, 1960, the CCA will hold a Refresher Course at the Park Shelton Hotel in Detroit, Mich. Grades I thru IV will be taught. Included in the Refresher Course will be a One-Hour Apprentice Teacher's Course for assistant teachers from 16 years of age; plus a One and One-Half hour Apprentice Examiner's Course which will be conducted by Gertrude Edwards Jory and Marjorie Hassard. All members are welcome in this class.

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AL GILBERT'S WEST COAST DANCE FESTIVAL

The Al Gilbert West Coast Dance Festival will be held from June 29th through July 3rd, in Los Angeles. The schedule has been expanded to five days and the faculty enlarged to cover a wider scope of material. The teaching staff will include: Al Gilbert, baby and children's tap, jazz and productions; Dorothy Vose, children's ballet and productions; Walton Biggerstaff, Afro-Cuban and character; Evelyn Lee Mon, interpretive ballet; Anna Austin, Hindu jazz; Pat Rico, tap and jazz; Rudy Richard, tap and jazz; Jeanne Sook, adagio; Bill Williams, ballroom; and Vivian Robee, acrobatic.

In response to suggestions, this year's Festival schedule has been designed to permit rest and relaxation between sessions. Sight seeing tours have been arranged for those visiting the Hollywood area for the first time. These trips will include network radio and TV shows, a visit to a movie studio and the top night clubs in Los Angeles. The Festival banquet will again be held at Hollywood's fabulous Moulin Rouge, to be followed by the regular show of headliners and a new revue with a cast of 100 dancers. Dancing will follow. A "Get Acquainted Party" will be held on the opening evening with entertainment provided by students from Al Gilbert's Theatrical Dance Studios.

★ ★

COLUMBIA UNIVERSITY

The Olatunji African Group of six bongo drummers and ten dancers will headline some dozen national folk dance numbers when Columbia University presents its Fifth Annual World Dance Festival on March 12.

The Africans will perform Shango and "Odun-de Odun-de" from the recent Columbia album, DRUMS OF PASSION. Shango, a chant to the god of thunder, and Odun-de Odun-de, which means Happy New York are both examples of drum talk. To these numbers a corps of gaily clad Africans will perform rhythmic dances.

Olatunji's appearance at Columbia will come as a pleasant surprise to those who have seen him perform at Radio City Music Hall and on the Arthur Godfrey TV show.

Authentic folk dances from eleven other countries around the world will include:

The professional Korean dancer, Miss Paik Cho Kim, who is presently studying with Martha Graham and has appeared on the Dinah Shore show, will do a Drum Dance from Korea. Miss Kim's numbers will be complemented by a young Korean, Miss Bo Ok Chung, who will present a wedding dance.

Bolivian dancer, Carmela Diaz, will perform Supay Yokalla, The Rascal, and Hnayno. The first is a colorful festival dance that symbolizes the spirit of youth, and the second is a popular number still danced by the Indians in the mountains of that part of Latin America.

Germany will be represented by the Original Enziane, a six-man group that comes garbed in

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traditional lederhosen. They will perform a woodchopper's dance with axes and knives.

The Lithuanian Folk Dance Ensemble of New York, an 18 member group, will do Rugucai, a harvest dance, and Vakaruskos, a dance capturing the informal festivities of an evening gathering.

A Persian-Arab Group will dance to the flute, the violin, the and, and the drum. They will offer a series of wedding dances. Mr. Abdulla Ebrat, the star of this group is one who has performed in several Hollywood productions and is presently studying under Bhaskar.

Israel's Kinereth, a quintet of young sabras, will dance Ity Milevanon, a love song from the Song of Songs, and will also perform the joyful Hava Netze Bemachol.

The Poncho Villa Duet, recently from Mexico, where they have cut several records, will sing lively Mexican songs.

To finish the program, the traditional Japanese Dances, by Hiroko Kuroda, will be contrasted to the well-known modern American dancer, Paul Taylor.

All of the performers are donating their services for the benefit of the Foreign Students' Grant-in-Aid Fund. Last year over twelve hundred people came to see this trip around the world.

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Teachers' and Students' section

● Leticia Jay has been engaged to teach JNOTATION at the D.E.A. Teachers' Training School this summer at the Waldorf-Astoria, July 4-14th.

JNOTATION plans intensive coordinated Eastern (Hindu and Indonesian), and West-East Creative Material (including Jazz) courses for June; these are integrated with Jnotation. Studio to be announced.

★ ★

DANCE TEACHERS ARE WINNERS OF DANCE MAGAZINE'S AWARDS

Fred Astaire, of Hollywood; George Balanchine, of New York; and Dorothy Alexander, of Atlanta—are winners of DANCE MAGAZINE'S annual awards—which are in three different categories — popular dance entertainment, classical ballet, and non-professional dance at the community level.

The three citations read:

"TO FRED ASTAIRE, whose genuineness and uncompromising craftsmanship throughout a brilliant career have brought a special stature to the style and taste of American dance entertainment—in theatre, film and television."

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"TO GEORGE BALANCHINE, who has created a Twentieth Century classicism in ballet; has molded a generation of dancers to project that image; and in his choreography reveals a constant sensing of challenge."

"TO DOROTHY ALEXANDER, whose artistry and vision have helped define the role of dance at the community level, and whose awareness of the creative needs of young people make her the inspiration and symbol of today's flourishing regional ballet movement."

Because of the schedules of two of the winners, setting a date for Dance Magazine's traditional presentation ceremony is not possible at this time. Mr. Astaire is currently in Hollywood making "The Pleasure of His Company" for Paramount. Completion date of the picture is uncertain due to the film actors' strike. Mr. Balanchine is at pres-

STUDIOS FOR SALE

Well established suburban money-making dance studios in large Northeastern Ohio city at reasonable price. Leaving state; if interested write immediately for details to Dance Digest, Dept.'B', 376 Almaden Ave., San Jose 10, California.

Patricia Bowman plays second lead, that of Susan Mahoney in the San Jose Light Opera Company production of "Finian's Rainbow." Patricia is the daughter of dance teacher. Anna Mae Bowman of San Jose, Calif. Both mother and daughter are members of D.M.A. Club 13. Patricia is also a C.C.A. member as well as a drama major and a dance minor at San Jose State College. The all-dance mime part of "Susan" is Miss Bowman's fourth participation in the Light Opera series. Left to right: Russ Tabbert, Marilyn Serna, and Joe Nobrega. Knee!-ing, Patricia Bowman.

ent abroad starting several of his ballets for European companies—a project sponsored by the U.S. State Department.

Wisconsin Dance Masters Elect Leo Kehl President

Leo Kehl, Madison, Wis., was elected president of the Dance Masters of Wisconsin at a meeting of the association Sunday, February 21, at the Studio of Adele Artinian, Milwaukee, Wis. Others elected include June Rold, First Vice President, Des Plaines, Ill.; Clarlott Colwell, Secretary, and Charlotte Heil, Treasurer—both of Milwaukee. Edna Christensen, Racine, was elected Educational Director.

PLAN ASTAIRE STUDIO CHAIN IN BRITISH ISLES

Chester F. Casanave, executive vice president of the Fred Astaire Dance Studios Corporation with 110 studios across the nation, planed to London Friday via Pan American for franchise conferences concerning extension of the Astaire chain to the British Isles where the dance star is a prime favorite.

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Barbara Cerf, student of Lorna Fordyce in San Francisco, was one of the final award winners in the Moose Lodge's 'Search for Stars' contest.

Dear Editor:

On my way to London, will spend about 2 months there, primarily to buy paintings, but intend to see what ballet I can, as well. Will then go to Paris where I will meet Herbert Fiedler and Carol Hildebrand, who worked here professionally as the Balladines. They will be working in Germany, France and Spain.

Have enjoyed receiving Dance Digest and enjoy the reviews of Richard Seymour. They show a lot of taste and knowledge. Will drop you a line later.

Russell Hartley
San Francisco

(Ed. Note: Mr. Hartley is a well known San Francisco artist. A number of his paintings and drawings have appeared in Dance Digest as well as on the covers).

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DANCE MASTERS of AMERICA, Oklahoma Chapter, held its Annual Business Meeting for the election of officers and a Student's Material Session Feb. 14th at Kotche's Studio in Oklahoma City, Okla. Helen Overpeck taught Tap and Robert McCart, Ballet.

GALA RECEPTION

A gala reception was given by Stephen and Kathryn Etienne in February at their Hollywood Ballet Studios in Cherokee Bldg. honoring Nathalie Krassovska, soloist of the Ballet Russe de Monte Carlo, and their old friend. Among the guests were Mitzi Gaynor's mother Pauline Gerber; the head of ANTA Joe Angelo; its president, David Bond; Peggy Mueller of the L. A. Times editor's staff; Jeanne de Colty of the "Valley Crier;" foreign correspondents Count George A. Lyman and G. Reinhart; Cosmo Morgan of the Hollywood Children's Play House; Edna Benoit, casting director of the Warner Bros. film studios; actors' agents Mae Hoenig and Marian Hall; Paula Chamberlain of the 'Matinee Musicale;" Jane Sauer of the "Faith of Our Children TV program; photographer Constantine; lyric soprano Joan Trona who was on the program as well as Mme. Leverette and her South American Opera Stars.

The following dance students of Kathryn Etienne appeared on the evening's program: Andree Vigeant, Genzie Broughton, Linda Kostalik, Sophie Fortsakis, Sandra Lee Smith, Acia McCrea, Judy Kauffman, Naja, Stella Pipan, and Dwight Grell. John Clifford appeared as the "prince" in the last season's Balanchine's "Nutcracker Ballet," Susie Cheung danced on the same program, Kaye Kai appeared on Bob Hope's TV program and Susanne Cupito who did a toe-dance solo on Dinah Shore's last two TV musicals, plus over one hundred other guests from the civic and show world were also in attendance.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCING MASTERS OF WISCONSIN held its Material Session Feb. 21 at the Adele Artinian Dance Studio in Milwaukee. Faculty included: June Rold, Modern Jazz, Billy Muller, Tap; Marion Harvey, Children's Dances; Business Meeting—election of officers for 1960; Shirley Van, Character; Al Mueller, Character; Julia Kuhlig, Waltz Combinations; Arthur Knapp, Ballroom.

DANCE MASTERS of AMERICA Chapter 27 held its 3rd Oklahoma State Convention March 5-6 at the Biltmore Hotel in Oklahoma City. Included on the faculty were: James Leito, Ballroom; Joseph Domme, Ballroom; Buster Cooper, Modern Jazz, and Judith Sproule, Ballet.

DANCE MASTERS of AMERICA Club 1 held an Open Session at the Baker Dance Studio in Montebello Calif., Feb. 14th. The faculty included: Dorothy Williams, Teen-age Ballroom; Chloe Call, Cotillion Ballroom; Bobby Root, Advanced Tap; Wynne Taylor, Dance Mime; Peggy Slater, Ballet; and Ray Leslie, Acrobatics. There was also a Junior & Student Session which was held simultaneously with the regular Session. Unforseen circumstances have made it necessary for Mattie Inzerelle to resign as Secretary-Treasurer. Grace Rocklin will complete Miss Inzerello's term.

CHICAGO NATIONAL ASSN. of DANCE MASTERS will hold an All-Day Material Session April 3rd at the Sheraton Towers in Chicago. The faculty will include: Billy Moyer, Tap; Shirley Van, Character; Stanley Herbertt, Ballet; Don Kuuipo Tom, Hawaiian; Marion Harvey, Intermediate Soft Shoe; Del Frank, Teenage and Foxtrot; Charles Mattison, Camba; Muriel Mills, Organization of Dance Groups and Ten-Lesson Plan; and Arthur Knapp, Cha Cha and Meringue. BULLETIN NOTE: Remember these dates: Only Training Session, July 11th through 15th; Ballroom Workshop, July 16th; Convention, 5 days.

DANCE MASTERS of MICHIGAN, Club 3, held its 55th Bi-Annual One-Day Convention Feb. 28th at the Sheraton-Cadillac Hotel in Detroit, Mich. Faculty included: Christine DuBoulay, Ballet; Skip Randall, Ballroom & Jazz; Ken Phifer, Tap. Also on the agenda was a Student's Session from 12:30 to 3 P.M. which nicluded Ballet, Tap and Jazz.

DANCE MASTERS of AMERICA, New York City Chapter held its Spring meeting at the Hotel Edison Feb. 21st. The one-day Material Session (Stage Arts program) featured Jack King, Baton; Beatrice Kraft, East Indian; Ernest Carlos, Tap; Hilda Butsova Ballet; Gene Nettles, Modern Jazz and Juanita Cansino, Spanish. The Ballroom program included: Dorothie Howell, Material for 8-year-olds; Henry & Grace Kane, Advanced Cha Cha Cha; Mel & Gloria Riedl, Peabody; Jose & Stella Reyes, Paso Doble and John & Kiki Clancy, Ballroom Games. Albert Butler is President, Lois McDonald Secretary-Treasurer.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

INTERNATIONAL WALTZ FORMATION ROUTINE

BOM — Bars of Music

SET ONE:

(a) Couples 1-2-3-4-5-6-7-8 change partners twice with a whisk and an underarm turn facing outside of circle. **4 BOM**

(b) Couples 1-3-5-7 dance to center with whisk-chasse and natural spin turn in center and then out with a chasse and turn back to original position facing inside of circle. 6 BOM

(c) Couples 2-4-6-8 dance forward spirals in place, facing center during (b).

(d) Couples 2-4-6-8 dance to center with whisk-chasse and natural spin turn in center and then out with a chasse and turn back to original position facing inside of circle. **6 BOM**

(e) Couples 1-3-5-7 dance spirals in place facing center during (d).
turn back to original position facing inside of circle. **6 BOM**

(f) All couples change twice back to original partner with a whisk and an underarm turn inside circle. **4 BOM**

Dean Curtis, operator of the Chateau Ballroom in Los Angeles holds plaque he received from Dance Masters of America Club No. 1, in appreciation for his interest and work with the dance teaching profession. With Mr. Curtis are, left to right: Ray Leslie, President of DMA Club 1, Grace Rocklin, Sec-Treas., Dean Curtis, Katherine Sheehy, Chairman of the Day and Eric Liedberg, Convention Chairman. Danstar Press photo-

DEAN CURTIS BREATHES NEW LIFE INTO BALLROOM BUSINESS

Dean Curtis, operator of the successful Chateau Ballroom in Los Angeles, California, has long had a warm spot in his heart for the dance teaching profession. And he is doing something to prove it. On several occasions Mr. Curtis has contributed his Chateau Ballroom free of cost to the Dance Masters of America, Club 1, as a meeting place for the club's semi-monthly material sessions. He has also donated his top-flight orchestra for the club's dancing pleasure at its annual convention at the Statler Hotel. (Dollars and cents wise this is courtesy spelled with a capital $ sign).

Perhaps the fact that Mr. Curtis was associated with the late Ernest Ryan for fifteen years as his assistant has something to do with his compassion for the dance teaching profession. It was in 1944, when Mr. Ryan retired from the ballroom business that Dean Curtis took over and he has been actively engaged in the ballroom dance business ever since.

Says Mr. Curtis: "I feel that closer association between the dance teachers and the ballroom operators can do much to stimulate greater interest both in dance lessons and in ballroom dancing in general. After all, when they learn to dance, they must have some enjoyable place to

dance—other than the postage stamp floors a majority of the night clubs offer."

To help promote the Chateau Dean Curtis used the team of Thomas & Rogers for five years as instructors in his ballroom. He now uses Bill and Suzie Lane each Sunday and John Morton and Jill Weston on Thursdays. The price of admission to the dance includes an hour's dance lesson by the aforementioned teams.

When asked if he wasn't in competition with the dance school Mr. Curtis replied:

"On the contrary, we have positive proof that our lessons merely whet the appetite for dance lessons from regular dance schools." The Roseland in New York City and the Palladium in Hollywood have long followed the policy of free dance lessons before regular dancing. Ask any teacher of dancing in this area what such promotion has done for the dance school in general and I'm sure you'll find without exception that such activities have stimulated interest in dance lessons."

Dean Curtis is also on the Board of Directors of National Ballroom Operators Association and has at this writing started the promotion of a TV tie-in between the dance teaching profession and the ballroom operators. (More power to Mr. Curtis—and let's all hope his promotion materializes—for the good of both the ballroom operators and the dance teachers.—Ed.)

★ ★

NEWS BRIEF

Lucy Tyler, with A & L Theatrical Supply Co., of Oakland, California for seven years, recently returned to her duties after a months illness. A valued employee, Miss Tyler learned the firm's operations from the ground up.

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